

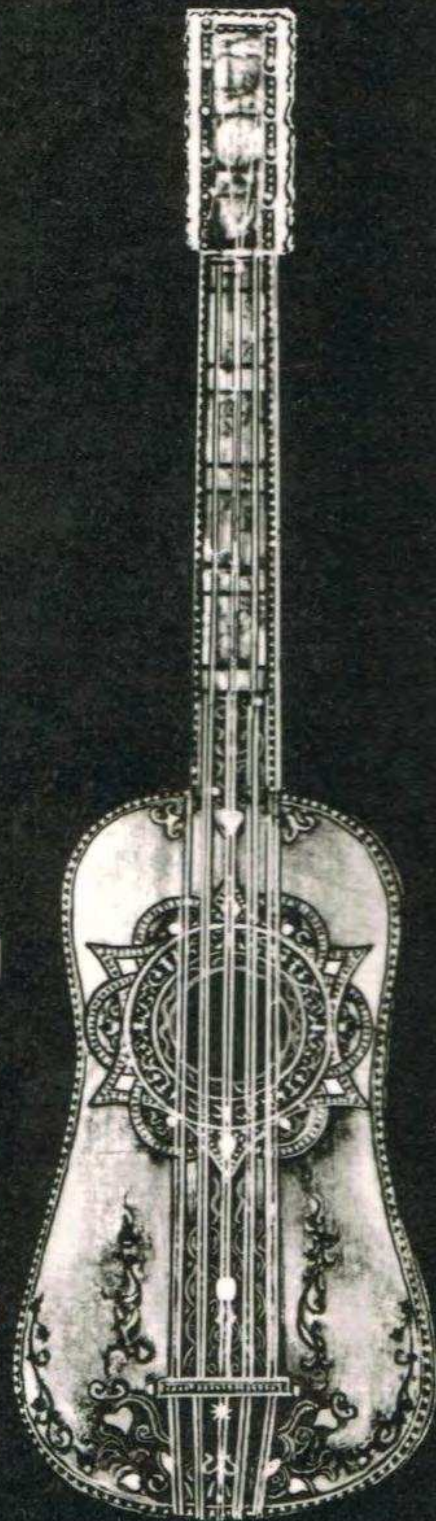
Musica per chitarra

MERTZ

ÜBUNGEN UND
LEICHTE STILSTUDIEN
FÜR GITARRE

EXERCISES AND
EASY STUDIES IN STYLE
FOR GUITAR

GYAKORLATOK ÉS KÖNNYŰ
STÍLUSTANULMÁNYOK
GITÁRRA



MERTZ JÁNOS GÁSPÁR

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Herausgegeben von — Edited by
Közreadja

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VORWORT

Der Gitarrist und Flötist János Gáspár Mertz wurde 1806 in Pozsony geboren und starb 1856 in Wien. Er gehörte zu den größten romantischen Gitarrenspielern und Komponisten für die Gitarre. Mehr als hundert seiner Werke sind erhalten. Sein op. 1 erschien unter dem Titel „*Ungarische Vaterlandsblüten*“ 1839 in Wien beim Verlag Tobias Haslinger's Witwe und Sohn. Außer Österreich und Ungarn konzertierte Mertz in Mähren, Polen, Rußland, Berlin und Dresden. 1856 wurde sein „Concerto“ auf dem internationalen Komponistenwettbewerb für Gitarrenmusik in Brüssel preisgekrönt.

Erzogen an der Schule und den Werken seiner großen Vorgänger wie Sor, Giuliani, Carulli und Carcassi, erweiterte seine Musikkentnisse später beträchtlich und verband das musikalische Denken und die Stileigenheiten von Liszt, Schubert, Schumann und Mendelssohn mit den Spiel- und Klangmöglichkeiten der Gitarre.

Die Feinheit sowie die technische und klangliche Vielfalt seiner Werke, die Fülle der musikalischen Einfälle und Themen versprechen seinen Kompositionen – in Anbetracht der Möglichkeiten der Gitarrentechnik der Gegenwart – eine Renaissance seines Lebenswerkes.

Der vorliegende Band enthält Zupfübungen, kleine Vortragsstücke, Stilstudien und die Stücke aus der Schule von Mertz, die am leichtesten zu spielen sind. Als Einführung zu den Fingerübungen schrieb Mertz folgendes: Tägliche Studien, um die Gleichheit des Anschlages auf der G-, H- und E-Saite zu erlangen und zu behalten. Diese Übungen sind von wesentlichem Nutzen, und müssen vom langsamen Zeitmasse bis zur größtmöglichen Schnelligkeit geübt werden.

Dieser Edition lagen die Erstaussagen zugrunde, wobei natürlich die Notenstichfehler der Vorlagen behoben wurden. Die Fingerzeichen der rechten Hand sind folgendermaßen modifiziert worden:

Daumen	=	anstelle von v	=	p
Zeigefinger	=	anstelle von .	=	i
Mittelfinger	=	anstelle von ..	=	m
Ringfinger	=	anstelle von ...	=	a

Die Saitenzeichen und die Deutung der Lagenbezeichnungen wurden ebenfalls verändert. Das Zeichen (v) für den Daumen der linken Hand, das Tonbildung bedeutete, wurde gestrichen.

Das Musikbild ist mit Zeichen der heute üblichen Zupfarten ergänzt worden:

\overline{p}	=	apoyando (überzogenes Zupfen)
\underline{p}	=	tirando (freies Zupfen)

In einigen Fällen sind die vom Komponisten angegebenen Fingersätze für die linke Hand, seine Anweisungen zum Saiten- und Lagenwechsel durch andere ersetzt worden.

Budapest, 1987

László Szendrey-Karper

PREFACE

János Gáspár Mertz, guitarist and flutist was born in Pozsony in 1806 and died in Vienna in 1856. He was one of the greatest guitar players and composers for the guitar of the Romantic era. More than 100 of his works survive. His Opus 1 entitled *Ungarische Vaterlandsblüten* (The Flowers of the Fatherland) was published by Tobias Haslinger's Witwe und Sohn in Vienna in 1839. Besides Austria and Hungary he also gave concerts in Moravia, Poland, Russia, Berlin and Dresden. In 1856 he was awarded the first prize for his *Concerto* at the international competition for composers of guitar music held in Brussels.

Educated on the tutors and works of his great predecessors such as Sor, Giuliani, Carulli and Carcassi he later enlarged the scope of his knowledge of music and adapted the musical world and stylistic characteristics of Liszt, Schubert, Schumann and Mendelssohn to the capabilities of the guitar.

Owing to the subtlety, technical excellence and sounding variety of his works as well as the richness of his musical ideas and themes, his compositions promise, in view of the possibilities of the present-day advanced guitar technique, the revival of his oeuvre.

The present volume holds plucking exercises, small performance pieces, stylistic studies and those works of Mertz's *Tutor* which are the easiest to play. As an introduction to his finger exercises Mertz wrote: "These exercises on the G, B and E strings are very useful for acquiring and maintaining smooth plucking and thus should be practised in all tempi starting from slow to the fastest possible".

The present edition is based on the first editions, except that their engraving errors have been corrected.

The indications of fingering in the right hand have been modified as follows:

thumb	= p	instead of v
forefinger	= i	instead of .
middle finger	= m	instead of ..
ring finger	= a	instead of ...

The string markings and the explanation of position signs have also been changed. The marking for the thumb in the left hand (v) meant to produce sound, has been deleted. In the music text markings of present-day plucking modes have been added such as:

\overline{p}	= <i>apoyando</i> (pulled over)
\underline{p}	= <i>tirando</i> (free)

In some cases the composer's fingering in the left hand, his indications of change of position and string have been replaced by other ones.

Budapest, 1987

László Szendrey-Karper

ELŐSZÓ

Mertz János Gáspár gitár- és fuvolaművész 1806-ban született Pozsonyban. Bécsben halt meg 1856-ban. A romantikus gitárszerzők és gitárművészek legnagyobbjai közé tartozott. Száznál több opuszát ismerjük. Op. 1-es művét „Ungarische Vaterlandsblüten” (A magyar haza virágai) címen 1839-ben Bécsben a Tobias Haslinger's Witwe und Sohn kiadónál jelentette meg. Ausztria és Magyarország területén kívül Morvaországban, Lengyelországban, Oroszországban, Berlinben és Drezdában hangversenyezett. Az 1856-os brüsszeli nemzetközi gitárzene-szerzői versenyen első díjat nyert „Concerto”-jával. A közvetlen nagy elődök: Sor, Giuliani, Carulli, Carcassi iskoláján nevelődött. Ismereteit továbbfejlesztve, Liszt, Schubert, Schumann, Mendelssohn zenei gondolkodásmódját és stílussajátosságait ötvözte a gitár játék- és hangzás-lehetőségeivel.

Műveinek finomsága, technikai és hangzásbeli sokszínűsége, a zenei ötletek, gondolatok, témák gazdagsága folytán kompozíciói – a mai megújult gitártechnika lehetőségeit figyelembe véve – az életmű reneszánszát ígérnek. Kötetünkben Mertz Iskolájából pengetési gyakorlatokat, kis előadási darabokat, stílus tanulmányokat, valamint a legkönnyebben játszható műveket adjuk közre. Mertz ujjgyakorlatai elé a következőket írja: „E gyakorlatok a G-, H-, és E-húrokon a pengetés egyenletessége elérésének és megtartásának érdekében igen hasznosak és a lassútól egészen a lehető leggyorsabb tempóig kell gyakorolni azokat”.

Közreadásainkat az eredeti őskiadások alapján készítettük, javítva azok grafikai hibáit. Módosítottuk a jobb kéz ujj-jelzéseit.

hüvelyk	= v helyett	= p
mutató	= .	= i
középső	= ..	= m
gyűrűs	= ...	= a

Megváltoztattuk a húrjelzéseket, a fekvésjelzések értelmezését. Töröltük a bal kéz hüvelykujj hangképző jelzését (v). A kottaképet kiegészítettük mai pengetési jelzésekkel és módokkal:

\overline{p}	= ráhúzott pengetés (apoyando)
\underline{p}	= szabad pengetés (tirando)

Néhány ízben eltértünk a szerző által beírt bal kéz ujjazatoktól, hűrváltásoktól és fekvésváltásoktól.

Budapest, 1987.

Szendrey-Karper László

TÄGLICHE STUDIEN — DAILY STUDIES

MINDENNAPI GYAKORLATOK

ÜBUNGEN AUF DER G-SAITE — EXERCISES ON THE G STRING
GYAKORLATOK A G-HÚRON

MERTZ János Gáspár
(1806—1856)

Edited by
László SZENDREY-KARPER

1

2

3

4

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. Above the first four measures, there are four pairs of parentheses, each containing a lowercase 'm', indicating a specific fingering or articulation. The first measure has a 'p' (piano) dynamic marking. The system ends with a double bar line and a repeat sign.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It consists of four measures. The melody is composed of eighth and quarter notes, while the bass line consists of quarter and eighth notes. The system ends with a double bar line.

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. A fermata is placed over the final note of the system. The number '8' is written below the first measure.

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 8/8. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The accompaniment is a simple bass line of eighth notes. The system ends with a double bar line and repeat dots.

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. The time signature is 8/8, indicated by a large '8' below the staff. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The first measure is marked with a '2' above it, indicating a second ending or a specific fingering. The system ends with a double bar line.

ÜBUNGEN AUF DER H-SAITE — EXERCISES ON THE B STRING
GYAKORLATOK A H-HÚRON

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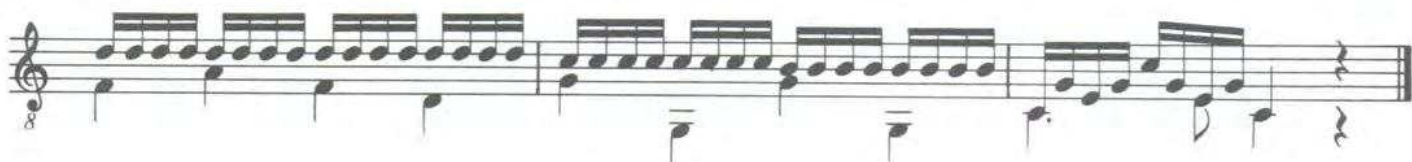
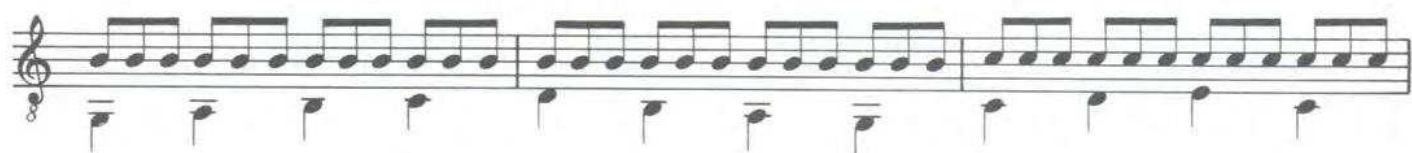
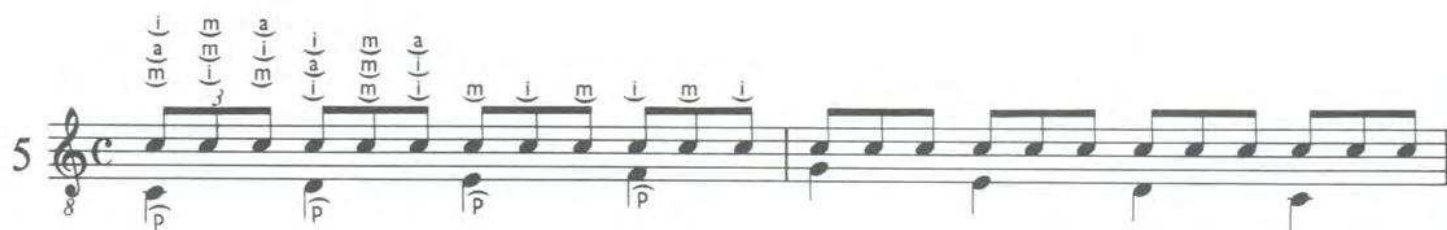
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101

102

103

104



A musical score for the song "The Rose Tree". The score is written for four staves, each with a treble clef and a common time signature (C). The first staff begins with a large number "2" to its left. The melody is composed of eighth and sixteenth notes, often beamed in groups. The accompaniment consists of chords and single notes, some marked with a "p" (piano) dynamic. The first staff includes some unusual notation: a treble clef with a "C" time signature, and notes with a "p" dynamic and a "3" in parentheses above them. The second staff has a key signature change to one sharp (F#) in the third measure. The third and fourth staves continue the melody and accompaniment, with the fourth staff ending with a double bar line and repeat signs.

3

$\begin{matrix} i & a & i & a \\ a & i & a & i \\ i & a & i & a \end{matrix}$

4

$\begin{matrix} i & a & i & a & i & a & i & a \\ a & i & a & i & a & i & a & i \\ i & a & i & a & i & a & i & a \end{matrix}$

5

i m a i m a
(a) (m) (i) (a) (m) (i)
(m) (i) (m) (i) (m) (i)

6

a m a m a m a m
m i m i m i m i

STILSTUDIEN — STUDIES IN STYLE STÍLUSTANULMÁNYOK

Andantino

1

mf

p

mf

Moderato

2

p

mf

Andante

3

p

mf

mf

Cantabile

4

p *dolce*

Fine

D. C. al Fine

Allegretto

5

p *f* *p* *f* *p* *mf*

mf *p* *f* *p* *f* *p*

mf *p* *f* *p* *mf*

f *p* *f* *p* *mf*

ROMANZE

Adagio

6

p

mf

p

mf

Andantino

7

mf

p

f

mf

Allegretto

8

p

Moderato

9

p

dolce

mf

Tempo di Marcia

10

p

1. 2.

mf

Cantabile

p

f

Allegretto

p

f

p

11

12

VATERLANDS-BLÜTEN — FLOWERS OF THE FATHERLAND MAGYAR-HONI VIRÁGOK

Op. 1

Andante maestoso

1 *p* *dolce*

6 *p* *dolce*

12 *p* *f*

17 *p*

21 *p*

25 *marcato*

29 *rit.*

Adagio patetico

Musical score for Adagio patetico, measures 2 through 30. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 4/8 time signature. The tempo is marked Adagio patetico. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 2-4: Melodic line with slurs and ties. Dynamic marking *p* (piano) is present.

Measures 5-8: Melodic line with slurs and ties. Dynamic marking *p* (piano) is present.

Measures 9-12: Melodic line with slurs and ties. Dynamic marking *cresc.* (crescendo) is present.

Measures 13-16: Melodic line with slurs and ties. Dynamic marking *p* (piano) is present.

Measures 17-20: Melodic line with slurs and ties. Dynamic marking *p* (piano) is present.

Measures 21-24: Melodic line with slurs and ties. Dynamic marking *mp* (mezzo-piano) is present.

Measures 25-28: Melodic line with slurs and ties. Dynamic marking *mf* (mezzo-forte) is present.

Measures 29-30: Melodic line with slurs and ties. Dynamic marking *f* (forte) is present.

Allegro con fuoco

3 *f risoluto* *ff*

7

13 *p* *f*

20

This section of the musical score for 'Allegro con fuoco' spans measures 3 to 20. It is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is 'Allegro con fuoco'. The music begins with a forte (*f*) dynamic and a 'risoluto' (determined) character. It features rapid sixteenth-note passages, often with fingerings indicated above the notes. A fortissimo (*ff*) section follows. The piece then shifts to a piano (*p*) dynamic around measure 13, with a forte (*f*) section appearing again. The section concludes with a repeat sign and a final cadence in measure 20.

Adagio con dolore

4 *p*

5

9

13

This section of the musical score for 'Adagio con dolore' spans measures 4 to 13. It is written for a single melodic line on a treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is 'Adagio con dolore'. The music begins with a piano (*p*) dynamic. It features slower, more expressive melodic lines with frequent use of slurs and phrasing marks. There are several triplets and sixteenth-note passages. The dynamics remain mostly piano, with some fortissimo (*f*) markings. The section concludes with a repeat sign and a final cadence in measure 13.

17 *mf*

21

25 *p*

29

Allegro con spirito

5 *f*

7 *f*

13 *f*

19

25

NACHTVIOLEN — DAME'S-VIOLETS

ESTIKÉK

Op. 2

SCHERZO

Più allegro

1 *mf*

5 *f*

9 *rit.*

13 *a tempo*

8

2 *p*

5 *sub. p*

9 *mf*

13 *sub. p*

8

Adagio lamentoso

cresc.

cresc.

f

IV.

Andante espressivo.

3 *mf*

6 *mf*

9 *f*

12 *f*

15 1. 2.

18 *p* *f* *p*

21 *pp*

Allegretto

4 *mf*

7 1. 2. *f*

13

19

25 *sf* *sf* *sf*

31 *dolce* *p*

37 *f* *p*

43 *f*

49 *f*

54 *f*

59 *cresc.* *f*

64 *p* *p* *p* *f*

69 *rit.*

74 *a tempo* *mf*

79 *f*

84

89 *a* *a*

94

99 *p* *p* *f*

Allegretto giusto

5 *p* *cresc.* *f* *p* *mf*

6 *p* *mf*

9

12 *a tempo* *f*

15

18 *p*

Op. 5

Largo

The image displays a page of a musical score for a piece titled "Largo". The score is written for a piano and is divided into two main sections: a piano section and a cantabile section. The piano section begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Largo" is at the top left. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The cantabile section is marked "Cantabile" and "dolce" (sweetly). The score is numbered with measures 1, 6, 11, 15, 19, 23, 27, 31, and 35. The page is a high-resolution scan of a printed musical score.

Marcia

2 *p* *f* *ff*

5 *p* *f*

9 *dolce*

13 *Fine*

TRIO

17 *p*

21 *cresc.* *ff* *f*

26

31 *Marcia da Capo*

Polacca

3 *p*

5

9 *f* *cresc.*

13

17 *dolce*

21

25 *f*

29

33 *p*

37

41 *f*

45 *p*

49

53

57

61 *f*

The musical score is written for a single melodic line on a treble clef staff in 8/8 time. The key signature consists of two sharps (F# and C#). The piece begins at measure 33 with a piano (*p*) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. Measure 41 marks a change to a forte (*f*) dynamic. Measures 45-53 contain complex passages with many sixteenth and thirty-second notes, some marked with fingerings (1, 2, 3, 4) and breath marks. Measure 57 shows a return to piano (*p*) dynamics. The piece concludes at measure 61 with a final forte (*f*) chord.

MUSICA PER CHITARRA

- ARCAS, J.
8700 — Spanyol gitározene
Spanish Guitar Music
Spanische Gitarrenmusik
- BACH, C.Ph. E.
12241 — Tíz darab gitár
Ten Pieces for Guitar
Zehn Stücke für Gitarre
- BACH, J. S.
8309 — Lantművek
Lute Works
Lautenwerke
— Sonata e Partite
8426 I
8527 II
- BACH, W. Fr.
12608 — Hat darab gitár
Six Pieces for Guitar
Sechs Stücke für Gitarre
- BAKFARK, V.
7031 — A lyoni lantkönyv
The Lyons Lute-Book
Das Lautenbuch von Lyon
7793 — A krakkói lantkönyv
The Cracow Lute-Book
Das Lautenbuch von Krakau
12034 — Kisebb művek gitár
Miscellaneous Works for Guitar
Einzelne Werke für Gitarre
- BEETHOVEN, L. van
7396 — Sonatina e Adagio per 2 chitarra
7993 — Sonatina e Variazioni per 2 chitarra
- BROCA, J.
8747 — Spanyol gitározene
Spanish Guitar Music
Spanische Gitarrenmusik
- CAPIROLA, V.
12254 — Fantáziák és táncok
Fantasies and Dances
Fantasien und Tänze
- CARULLI, F.
8821 — Előadási darabok gitár
Performance Pieces for Guitar
Vortragsstücke für Gitarre
- CHOPIN, F.
12379 — Mazurkák
Mazurkas
- COUPERIN, Fr.
7669 — 12 darab gitár
12 Pieces for Guitar
12 Stücke für Gitarre
7578 — 6 darab 2 gitár
6 Pieces for 2 Guitars
6 Stücke für 2 Gitarren
8660 — Les folies françaises per 2 chitarra
12086 — Le Carillon de cythere / Les petits
moulins à vent per 2 chitarra
- DAQUIN, L. Cl.
8820 — Le coucou, per 2 chitarra
- DEBUSSY, C.
8607 — 6 darab gitár
6 Pieces for Guitar
6 Stücke für Gitarre
8661 — 6 darab 2 gitár
6 Pieces for 2 Guitars
6 Stücke für 2 Gitarren
- DIABELLI, A.
8866 — Szonáta gitár
Sonata for Guitar
Sonate für Gitarre
- DOWLAND, J.
8769 — Táncok és fantáziák gitár
Dances and Fantasies for Guitar
Tänze und Fantasien für Gitarre
8479 — 12 könnyű darab gitár
12 Easy Pieces for Guitar
12 leichte Stücke für Gitarre
- FUSZ, J.
7381 — Quartetto per chitarra, violino, viola
e violoncello
- GIULIANI, M.
8931 — 10 könnyű darab gitár
10 Easy Pieces for Guitar
10 leichte Stücke für Gitarre
12046 — Duo concertante per chitarra e flauto
8932 — Sonata brillante per chitarra
12182 — 3 rondo per chitarra
- HÄNDEL, G. F.
12243 — Könnyű darabok gitár
Easy Pieces for Guitar
Leichte Stücke für Gitarre
- JOPLIN, S.
12183 — Ragtime. Két darab gitár
Two Pieces for Guitar
Zwei Stücke für Gitarre
12496 — Ragtime. Két darab két gitár
Two Pieces for two Guitars
Zwei Stücke für zwei Gitarren
- LE ROY, A.
12274 — Fantáziák és táncok
Fantasies and Dances
Fantasien und Tänze
- FRANCESCO de MILANO-
MATELART, J.
12236 — 7 lantduett
7 Duets for 2 Lutes
7 Duette für 2 Lauten
- NEWSIDLER, H.
8880 — 10 könnyű tánc gitár
10 Easy Dances for Guitar
10 leichte Tänze für Gitarre
- PURCELL, H.
8537 — Gitárdarabok
Pieces for Guitar
Werke für Gitarre
- RAMEAU, J. Ph.
12273 — Három darab két gitár
Three Pieces for two Guitars
Drei Stücke für zwei Gitarren
- ROSSINI, G.-CARULLI, F.
12036 — La gazza ladra. Ouverture per violino,
flauto e chitarra
- SCARLATTI, D.
7665 — 5 sonate per 2 chitarra
- SILVA-LEITE, A. da
8798 — 41 gitárduett
41 Duets for 2 Guitars
41 Duette für 2 Gitarren
- SOR, F.
12160 — Le premier pas, per 2 chitarra
8799 — 5 hangversenydarab
5 Concert Pieces
5 Konzertstücke
- SWEELINCK, J. P.
7819 — Lantdarabok
Lute Pieces
Lautenstücke
- TÁRREGA, F.
8327 — Romantikus gitárdarabok
Romantic Pieces for Guitar
Romantische Stücke für Gitarre
8653 — Velencei karnevál
The Carnival of Venice
Der Karneval in Venedig
- TELEMANN, G. Ph.
8765 — Fantasia per 2 chitarra
- VINAS, J.
8756 — Spanyol gitározene
Spanish Guitar Music
Spanische Gitarrenmusik
- VIVALDI, A.
7374 — Concerto in Re maggiore per liuto
(chitarra), 2 violini e violoncello
Parti
8269 — Trio in Do maggiore per liuto
(chitarra), violino e violoncello
Partitura e parti
8422 — Trio in Sol minore per liuto (chitarra),
violino e violoncello
Partitura e parti
- WEISS, S. L.
12061 — Tombeau / Fantaisie, per chitarra
- 8564 RÉGI ANGOL MUZSIKA 2 gitár
OLD ENGLISH MUSIC for 2 Guitars
ALTE ENGLISCHE MUSIK für 2 Gitarren
- 8900 RÉGI RANCIA MUZSIKA 2 gitár
OLD FRENCH MUSIC for 2 Guitars
ALTE FRANZÖSISCHE MUSIK
für 2 Gitarren
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OLD SPANISH MUSIC for 2 Guitar
ALTE SPANISCHE MUSIK für Gitarre

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